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DEVOTED TO MUSIC AND THE MUSIC TRADES

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GENEVIEVE WARD

THE MUSICAL COURIER.

- A WEEKLY PAPER -

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
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Emilie Ambre,	Genevieve Ward,	Otto Hendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejó,	Stagno,
Kellogg, Clara L.,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Isolre,	Dengremont,	Stuart,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Ralaska,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi-,,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Frans Lachner,	Julius Rietz,	Moritz Moszkowski,
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Nestore Calvano,	Ovide Musin,	Wilhelm Junck,
William Courtney,	Alcun Uvardi,	Fannie Hirsch,
Josef Staudigl,	Joseph Koegel,	Michael Banner,
Lulu Veling,	Dr. Jos. Godoy,	Dr. S. N. Penfield,
Florence Clinton-Sutro,		F. W. Riesberg,

NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

WE print to-day Mr. Henry Carter's contribution to the Bach-Handel symposium, which is as short as the unique.

THE contest over the will of the late Samuel Wood is still pending in the courts, at least so far as pertains to the codicil, the only feature of special interest to the lovers of music. The interpretation put upon this part of the will by the courts will determine whether the residue of the estate, supposed once to be about \$1,000,000,

shall be devoted to a hospital or to the founding of a college of music. The case has been appealed from the General Term, and will be argued before the Court of Appeals, probably in June. A final decision, therefore, will not be reached before toward the close of the present year.

HOW is it possible to gain anywhere near an accurate knowledge of the condition of music in this country by one who in one month "travels from Illinois to Texas and from New York to San Francisco?" And yet Mr. Joseph Bennett, of London, claims to know and understand the subject under such unfavorable conditions, and says so in his "Observations on Music in America." Why, there is more humbug and tomfoolery in one hour in England on the subject of music than there is here in a decade.

THE *American Art (?) Journal*, in the course of a criticism on the concert of the Carri brothers, refers to the voice of a Mr. Lawton, saying that "it is a lyric tenor, light and possessing a peculiarly flat tone that is agreeable to hear." This is the first time we ever heard that a flat tone is agreeable to hear; but what can be expected of a paper that devotes nearly a column and a half of idiotic praise to the Carri brothers and, following this, passes over the concert of the Philharmonic Society with thirty-five lines of the most commonplace drivel!

MR. VAN DER STUCKEN'S successful experiment of the introduction to an educated New York public of a program made up entirely of instrumental works by American-born composers, is too significant a fact to be passed over in silence. It has again and conclusively shown that there is ample and truly gifted material here for an American school of composers. None of the novelties heard on Monday afternoon and at last night's concert was unfit to be heard even at a Philharmonic Concert, and yet European novelties are there and everywhere given the preference. What we need in this country is a little more union and co-operation on the part of the composers themselves and a few more Van der Stuckens, an unbiased and able judgment by the press, and then the great public will, as always, soon enough follow suit.

ONE can scarcely be more prudent in the choice of one to whom to dedicate a new work than Charles Gounod has lately proved himself. We believe that a great deal of the success his "Redemption" had in England and the favor it there met with among the masses, is due to the fact that the queen of that unmusical country had accepted the dedication of the work. Now it appears that M. Gounod has dedicated his newly-finished oratorio, "Mors et Vita," to no less a personage than the Pope himself. The dedication is said to have been accepted by Pope Leo, which fact insures for the work a favorable reception on the part of the Roman Catholic press and public of France and Italy, just as the "Redemption" did with the loyal press and public of England. Providence is sometimes worth more than genius.

OUR correspondence this week is painful in the extreme. A subscriber, desiring, naturally, to learn to play the violin—not to play the violin naturally—says that there is no teacher of the instrument in his place, and he would like to know if "such music could be taught by mail?"

There is no doubt of it, sir. The process is an exceedingly simple one. Although when we received your letter we had some doubts upon the subject, we have had the matter made clear to us through a conference with M. Musin, the celebrated violinist. He says that if you mail him a note for \$1,000, payable in one month and indorsed by a responsible person, he will teach you by mail how to play the violin naturally—that is, not at all. If you will repeat the notes monthly he will keep you on the C. O. D. string as long as you like.

MR. C. C. MILLER, the well-known instructor in harmony, composer and author, has contributed to the *American Music Journal* an article on the "Abuse of Vibrato in Singing and Playing," which deserves attention.

The abuse of the vibrato is indeed an almost general one, and, unfortunately, neither confined to one class of performers nor to one nationality; it is mostly done so poorly, and applied in such improper places, that it ought to have been protested against long ago.

While dramatic singers may be allowed to heighten

the effect of climaxes by an occasional vibrato, if done with taste, this does not imply that they should spoil every tone and phrase with this unnatural mannerism. Still less are concert artists justified in using arbitrary means of this kind to such an extent as is done every day.

We think that artists should abstain from pursuing such unartistic habits and try to come back to pure and unblemished art, which requires, as Mr. Miller justly says, the production of a clear, steady tone.

In doing so artists will set a meritorious example, which will manifest itself in this: that conscientious vocal and instrumental teachers will allow the use of the vibrato to such pupils only as have obtained mental maturity.

IGNORED BY THE CRITICS.

ONE of Turgenieff's exquisite "Poems in Prose" begins as follows: "Once upon a time there was a blockhead." It then proceeds to show how this blockhead met a number of his friends successively, and whenever one of them launched into praise of any poet, artist or musician, the blockhead sneered at his idol, and intimated that both he and his admirer were deficient in culture. The result of this "critical attitude" was that the blockhead at once mended his reputation, and even received an offer to conduct the critical department of a leading journal. Now, it is curious how history repeats itself—to some extent.

Once upon a time there was a Frederic Archer. Not having succeeded in making his mark at home, he emigrated to America, where he at once began to attack and vituperate everything—the musical societies, their conductors, the composers and the critics. Unfortunately he lacked the consistency of Turgenieff's hero, for he suddenly discovered something which evoked boundless enthusiasm and superlative praise on his part. To give vent to this enthusiasm, the ancient order of things, when kings used to have archers, was reversed, and Archer got a King to found for him a special journal, familiarly known as the *Kikerikernote*. The object of his enthusiasm was the Archer organ recitals. Unfortunately the so-called critics—vile and venal villains—did not seem to share F. A.'s enthusiasm regarding his own recitals. Indeed, they actually ignored them, as they often do other recitals concerning which they know their readers do not feel any curiosity and which are given mainly to gratify private ambition.

We regret to say that we misinterpreted this silence on the part of the critics. Knowing that a dog will bite, if you step on his tail too often, we made a remark last week which implied that the critics of the daily press ignored the organ recitals in question because they (the critics) had been personally attacked so often by the organist. On consultation with our literary staff, however, we find that this is all a mistake. The critics had read the notices of the organ recitals in the organist's own organ, and they were so overawed by the extraordinary brilliancy and epoch-making importance of the recitals, as thus described, that they felt incompetent to do justice to them, with their weak pens. Cablegrams were occasionally sent to Europe, some time ago, to specially engage Dr. Hueffer, Dr. Hanslick, and Professor Ehrlich, to come over on the *Oregon*, and describe the organ recitals.

One enterprising morning paper has even consulted a famous spiritualist with a view to materializing the critical spirit of the late lamented Louis Ehlert; and we have no doubt, therefore, that the evil complained of will soon be remedied. When these famous foreign critics arrive, there will be a mass-meeting of criticized and ignored musicians in Steinway Hall, and all the present critics of the daily press will be unanimously voted out of their places. They are, indeed, a sad lot.

We entirely agree with Mr. Archer that their ignoring of his recitals does not only concern him personally, but that, to use his own modest language, "there are far higher interests at stake, viz., the development of musical art culture in this country." And we also agree that, by not devoting at least a column to each of these recitals, the critics become liable to the charge of "culpable dishonesty."

—A deed was recorded last week, in Baltimore, by the Swimming Pool Company, of Baltimore city, conveying to David L. Bartlett, John C. Grafflin and Otto Sutro, in consideration of \$20,000, the Natatorium property, on North Howard street, near Franklin street, fronting 66 feet 6 inches on Howard street, with an irregular depth to an alley, subject to a ground rent of \$1.350. A mortgage from John C. Grafflin, David L. Bartlett and Otto Sutro to the Swimming Pool Company for \$15,000, a part of the purchase money, was also recorded. The property is to be used as a music hall for the Oratorio Society and for other purposes.

Bach - Händel Symposium of "The Musical Courier."

BACH AND HÄNDEL—1685-1885.

V.

BY HENRY CARTER.

TO speak against Händel is like making an attack on Homer, Virgil, the multiplication table, the Bible, the Lord's Prayer and the Ten Commandments. As an amusement it is harmless, for Händel's name, fame and grandeur cannot be injured by the severest criticism.

In the differences of opinion now existing in reference to the merits of Bach and Händel the religious training of the critic cannot be ignored if Bach is to be judged from his "Passion" music. The tearful, effeminate, helpless grief of Bach's "Passion" music produces an unpleasant, sad and even painful effect on many a muscular Christian trained on Händel's oratorios, while to Protestant Germans it seems in exact accordance with the spirit of many of their favorite hymns and early training. To the transcendental free thinker both Händel's "Messiah" and Bach's "Passion" music give out only a curtailed portion of their power and to the searcher for new truths and ideas as well in the realm of music as in creed and dogma, Bach and Händel in the works mentioned are too easily understood to satisfy those who love to solve perplexing difficulties and enigmas. It is unfair to judge Bach from his "Passion" music. Take rather the great minor organ fugues. The A minor fugue, for instance, played by a Bülow, even on a pianoforte, exhibits elements sufficient to raise to frenzy an ordinary audience, and, moreover, is in construction a model of consistency and design. This consistency, this welding of a theme from the start to the close, this gigantic persistence, appropriateness and natural development is what modern music lacks and what leaves the old masters on a pedestal high above the weaker moderns. Look at the "Passacaglia" for further proof of this.

Richard Wagner—His First and Second Periods.*

BY FREDERIC GRANT GLEASON.

(Continued.)

A SPLENDID prelude, brilliant and melodious, opens the third act of "Lohengrin," in the first scene of which we see the bridal chamber.

At first the beautiful bridal chorus is heard in the distance, and soon two doors, one on each side of the room, open, and the processions, one of women escorting *Elsa*, and the other of knights with the *King* and *Lohengrin*, enter.

The *King* takes both by the hand and bids them farewell while the processions pass out—the *King* then follows, and they are left alone. The song dies away and *Lohengrin* leads his bride to a little sofa built around one of the columns which support the roof. On the other side of this column lies his sword.

Then they speak of their love and joy in the holiest and most beautiful words, but in *Elsa's* heart arises ever the thought, "What mystery surrounds my loved one, a mystery which even I must not seek to penetrate." And upon this her mind dwells growing more and more disquieted until at last she cries out, as if bereft of her reason, "See, see, yonder comes the *Swan* swimming down the river—he draws a boat and thou art in it!" and then, with a great cry, "By magic camest thou here; hide it no longer from me, but declare thy name and race." Here a highly dramatic use is made of the motive of the promise and the swan motive.

"Alas! *Elsa*," answers *Lohengrin*, "now all our happiness is over."

At this moment, *Friedrich*, with several of his followers, enters to make an attempt upon *Lohengrin's* life, but *Elsa*, quickly perceiving it, snatches up the sword, which she hands him, and with a single blow he stretches the would-be assassin dead upon the floor. The others, struck with sudden fear, bow submissively before the *Knight*, and at his command bear forth the body to the judgment-seat of the *King*.

Then assisting *Elsa*, almost fainting, to the sofa, he rings a bell. Several of the ladies enter, to whom he says: "Conduct my beloved wife *Elsa* to the *King's* judgment-seat; I shall soon follow."

To my mind, it is doubtful if anything comparable to, or approaching, the love-music of this scene has ever been penned by Wagner or any other. It breathes throughout the fervor of a pure and holy affection, so pure, indeed, as to seem almost supernatural when viewed in connection with what is usually denominated love by the world. The great love-scene in "Tristan and Isolde" undoubtedly surpasses it in the representation of mere passion, but it is a passion devoid of even the semblance of sanctity, while this is, in its very essence, holy and far removed from earthly considerations. The production of this scene is in itself alone sufficient to prove Wagner's position as a poet of the highest ideality, and equally so in both the realms of word and tone.

The next and last scene is like the first, upon the banks of the Scheldt. Troop after troop of warriors assemble until the plain is filled with armed men. Then comes the *King*, who, greeted enthusiastically by the host, seats himself upon the throne.

Then *Elsa* approaches with her maidens. Bowed with grief she walks tremblingly along, almost falling and seemingly crushed by her sorrow.

Four men follow bearing upon a bier the corpse of *Friedrich* covered with a black pall. They place before the *King* near the centre of the open space.

And now enters *Lohengrin* majestic as ever, but very sad, and appeals to the *King* to say whether his slaying of *Friedrich* was justifiable or not. The *King* expresses his abhorrence of such treachery and his entire approval of the act which deprived the traitor of life, and bids *Lohengrin* prepare to go forth with the host against the Hungarians.

HOME NEWS.

—"Adonis" is still going at the Bijou.

—This is the sixth week of "Gasparone" at the Standard.

—Mme. Christine Dossert sang at the Theodore Thomas subscription concert in Philadelphia on Saturday evening.

—There has been a very large advance sale of tickets to the Chicago Opera Festival, and the proceeds thus far reach \$50,000.

—Mme. Helen Hopekirk's last pianoforte recital for this season takes place at Steinway Hall, on Tuesday evening, the 7th inst. The program is an interesting one.

—Mr. Henry Carter will give a performance of the "Midsummer Night's Dream" music at Plymouth Church on Easter Monday, with George Riddle as reader.

—Mr. Bernardus Bockelman, in conjunction with the Philharmonic Club, gave two interesting recitals at the Young Ladies' School, Farmington, Conn., on last Thursday and Friday.

—Mrs. Flora M. Hunter, assisted by Miss Mamie Stowell, gave an interesting pianoforte recital at the warehouses of Messrs. D. H. Baldwin & Co., in Indianapolis, Ind., on Monday afternoon last.

—At the Thalia Theatre occurs to-day the benefit performance of "Nanon" for Mme. Raberg, the beautiful and gifted singer. She will be supported, as usual, by Miss Meffert and Herren Lube and Schlitz.

—A complimentary concert will be tendered to Mr. L. F. Harrison, the veteran manager, by his friends, on Saturday evening next, at Steinway Hall. A number of vocal and instrumental artists will assist in the rendering of a brilliant program.

—Mme. Thélo will enter upon a brief engagement at the Star Theatre Monday evening next. She will first be heard in "La Jolie Parfumeuse," but the bill is to be changed nightly and the performer's whole repertoire drawn upon in rapid succession.

—A very pleasant musicale and recital took place at the Church of the Puritans on Friday evening last. Quite a feature of the entertainment was the singing of the Knickerbocker Male Quartet. Miss Belle M. Martin, contralto, sang very artistically; Mr. A. P. Burbank recited in his usual inimitable style.

—The last Choral Union concert of this season will take place at Lyric Hall on the 7th inst. Among the soloists will be Mr. Louis Blumenberg, the cellist, and a new tenor of considerable dramatic powers, who is a pupil of Mme. Luisa Cappiani, under whose management the concert will be given.

—A wave of musical enthusiasm has struck Nashville, where an association has been formed for the purpose of organizing a choir and giving concerts of an ambitious kind. It is contemplated that the Philharmonic Society of Cincinnati shall provide the instrumental parts of the concerts, and Mr. John A. Broekhoven has been engaged to build up the new institution.

—The two remaining concerts of the Oratorio Society will be conducted by Mr. Walter Damrosch. Mr. Reinhold L. Herman is directing the rehearsals in the absence Mr. Damrosch, but we are told that he has only consented, at the solicitation of the president of the society, to occupy Mr. Damrosch's place "until he can assume the responsibilities of his position" as permanent director.

—"Die Fledermaus" is still the attraction at the Casino. The arrangements for the great entertainment to be given on Tuesday afternoon next in aid of the "pedestal fund" of the Bartholdi statue are going forward. The list of artists who have offered to take part in this affair includes Mme. Carreño, M. Musin, Mme. Thélo, Mme. Dolaro, Mr. H. E. Dixey, Mr. Richard Mansfield and other persons of less note.

—A new Jardine organ was dedicated last Thursday in the Second Presbyterian Church, Germantown, Philadelphia. The organists were Mr. E. G. Jardine, of New York, and Messrs. Walter Hall, Massah M. Warner and E. F. Schively, of Philadelphia. The vocalists were Miss Mary P. Barry, soprano; Miss Isabella Barry, contralto; Mr. J. C. Meacham, tenor, and Mr. Charles Barry, basso.

—The Boston Music Hall will have by the first of next season a proscenium built across it in the line of the present orchestral platform at a distance of about thirty feet from the end wall. The great organ projected twenty feet, and the orchestral platform in front of it came into the hall about ten feet further than the present one. So, although the proscenium will enclose a stage twice as large as that formerly in front of the old organ, there will be ten feet more of space left for the auditorium.

—At St. Paul's Methodist Episcopal Church, at Fourth avenue and Twenty-second street, the music for Easter morning will be given by Miss Annie Mooney, soprano; Miss Hattie J. Clapper, contralto; Mr. William Courtney, tenor and musical director; Mr. Chester Cole, bass, and Mr. Walter R. Johnston, organist, assisted by Mrs. Robinson, Mrs. Taylor, Mr. McCully, and Mr. Charles R. Burch.

The program of the morning service is as follows:

Prelude..... Organ
Anthem—"Fill the Font with Roses"..... George W. Warren
Scripture.
Easter Carol..... by the Sunday School
Prayer.
Anthem—"Christ our Passover"..... Bristow
Carol. Sermon.
Offertory..... Organ Solo
Hymn. Doxology. Benediction. Organ.

At the evening service, the program will be:

Prelude..... Organ
Anthem—"Crown Him, Everlasting King"..... George W. Warren
Hymn..... By Choir and Congregation.
Scripture. Hymn. Prayer.
Anthem—"O, come, let us worship"..... Mendelssohn
Hymn.
Anthem—"My Soul doth magnify the Lord"..... A. H. Mann
Sermon..... By the Pastor
Offertory..... Organ Solo
Hymn. Doxology. Benediction. Organ.

The choir will be assisted at the evening service by Miss Crocker, Miss Hill, Mrs. Taylor, Miss McPherson, Miss Southgate, and Messrs. Wilbur F. Gunn, McCully and Disney Robinson.

—The music of Mendelssohn's opera "Camacho's Wedding," which had only one stage representation at Berlin in 1827, was sung in concert style by the Cecilia of Boston, last Thursday evening. The performance seems to have been correctly viewed by the Boston critics as only an experiment with a novelty of purely historical interest. Mr. Aphorip, in *The Evening Transcript*, says of the work (which was given with pianoforte instead of orchestral accompaniment):

As for the work itself, one can hardly speak finally without hearing it with the orchestra. There is much genial and lovely music in it; some numbers have even a specially dramatic cast. But one sees the 'prentice hand in it, speaking from a comic-opera point of view. The purely idyllic moments are too frequent, and Mendelssohn makes the terrible mistake that he did in "Son and Stranger," and that Sullivan did in "Patience," of beginning a humorous work in an idyllic way. This is an error into which the French writers of comic opera (the undisputed masters of the genre) rarely, if ever, fall; they begin with a snap of the whip which puts the audience *en rapport* from the outset. Throughout the work Mendelssohn shows his humor to be either a shade over delicate and wanting in emphasis, or else lumbering and heavy. Upon the whole one can easily understand the hiatus of fifty-eight years between the only two performances of this operetta.

—The Music Hall in Buffalo, which cost \$175,000 and seated 5,000 persons, was burned last Wednesday night, a fire being started on the stage from a defective gas burner. The McCaul Opera Company were dressing preparatory to the production of "Falka," and had barely time to escape. The company lose their entire wardrobe for the operas of "Falka," "The Little Duke" and "The Queen's Lace Handkerchief," and most of their private trunks. The St. Louis Church opposite, the oldest Roman Catholic church in the city, which cost about \$75,000 and was insured for \$25,000, was also burned. Joseph Green, a citizen who went on the church roof to assist the firemen, had his retreat cut off, and was killed by leaping to the ground.

—The last week of Italian opera in San Francisco witnessed larger audiences than the first. The ovation given to Emma Nevada on Monday night of last week was a surprise even to her friends. It was largely a tribute of personal friends, and the stage was piled high with everything in floral art which imagination could conceive. Her voice, though showing a trace of weakness, was clear; but critical notices, of course, were largely colored by partiality for the woman who is the first Californian to reach any position on the operatic stage. Mapleson has made a large amount of money out of the four weeks' season and says he will bring out another company next year.

—A "musical parody" of "May Blossom," written by Miss M. Morton, is shortly to be given under the auspices of the Ladies' Dramatic Union. The music has been arranged by Mr. Frank Howson. A minuet, a comic surprise party, a chorus of fisher maidens, and the burial of a "dude," will be some of the features of this affair.

—Negotiations with Herr Richter for his appearance as conductor of the German opera at the Metropolitan next season are continually in progress. It is said that the outlook is promising. Anybody can say so.

—The Corinne Opera Troupe, strengthened by the accession of Mr. Henry C. Peakes, is performing "The Chimes of Normandy" twice daily at the Academy of Music throughout the current week.

—"Gasparone" will have but three more representations at the Standard Theatre. Saturday evening it is to make way for "Pinafore," of which a sumptuous revival is promised.

—Miss Marie Luksch, a songstress, who hails from Vienna, will give a concert at Steinway Hall on the evening of April 14.

—The Oratorio Society of New York will give its third and fourth concerts this season on April 30 and May 6, respectively.

—The Yale Glee Club will give a concert for the benefit of the Yale Boat Club, at Chickering Hall, Wednesday evening next.

PERSONALS.

GENEVIEVE WARD.—Miss Genevieve Ward, who, we are informed, is soon to appear on the Pacific coast, is an amateur musician of unusual ability. We give an excellent likeness of the lady this week.

VERDI.—A Paris correspondent of the Milan *Secolo* asserts that Verdi has promised to produce his new opera, "Jago," in the French capital next winter. (*Credat Judeus.*—Dr. Bidge.)—*Musical World.*

DEATH OF SALLIE REBER.—Miss Sallie Reber, who enjoyed some popularity a few years ago in "Iolanthe," died a few days since. She was not more than thirty.

STRAKOSCH ROMING.—Our old friend Maurice Strakosch is in Rome, where his brother, as our readers are aware, is manager of the Teatro Apollo.

DEATH OF PROFESSOR SCHEULER.—Professor Otto Scheuler, director of the Liederkranz Singing Society, of Louisville, and a well-known musician and composer, died on Wednesday night from blood poisoning, caused by cutting a corn on his foot.

MISS CLEVELAND AS A PIANISTE.—Miss Cleveland, the sister of the President, is said to be a good musician and a remarkably fine amateur performer on the piano.

A MUSICAL DARK HORSE.—Before its production at the Empire Theatre, London, "The Lady of the Locket" (libretto by Mr. H. Hamilton), was fairly regarded as a speculative opera. Did anyone ask, "Who is Mr. William Fullerton, the composer?" those whose reply was other than, "Don't know," gave an answer very little better. This, however, had no injurious influence on the prospects of the work. The public are rather attracted than repelled by a "dark horse." He strikes the imagination like a sudden sound in the night. Who could tell whether the wind of genius would be found blowing from Mr. Fullerton's quarter, wafting an argosy more richly laden than ever was Spanish galleon? A great crowd went to the Empire for satisfaction, and were diverted from the true quest by costly dresses, splendid appointments and magnificent stage pictures. But this did not signify. The house was pleased, and "The Lady of the Locket" will keep the stage for some time to come.—*Musical World.*

MAPLESON ON RELIGION.—Mr. Mapleson kindly confided to the reporter his views of Miss Nevada's religious state. Miss Nevada entered the Roman Catholic church some twelve months ago and has since been a regular attendant at mass. Her religion does not trouble Mr. Mapleson, but the persistence with which she attends mass does. "She keeps me continually in hot water," said the manager. "Saying mass in a cold church may be good for the soul, but it is h—l on the high notes. Her devotion to religion reminds me of my former experience as a freemason. I went it hot for a while—was a freemason day and night. I kept the thing up until I reached the eighteenth degree, when I quit."

SEMBRICH IN MADRID.—Mme. Sembrich sang in "Barbiere," in Madrid, on March 8, and has seven more performances to appear in in Spain. She then goes to her home in Dresden for a few days, and from there to sing in Vienna. Her companion, Mlle. Drögemüller, writes, that on the singer's last appearance in Oporto, the theatre was decorated and illuminated. She received from the audience no less than six canaries, and a number of white pigeons were made to fly to her from the boxes. She had to carry these birds home and keep them in her drawing-room all night.

A STERNDALÉ BENNETT DISCOVERY.—A missing string quartet in G, by the late Sir Sterndale Bennett, has just been discovered at Brighton by his enthusiastic pupil, Mr. Thomas Wingham, of the Royal Academy of Music. The quartet, which is in Sterndale Bennett's autograph, is in parts, the viola part, which was evidently written last, bearing date October 15, 1831. At that time Bennett was only fifteen, and he had been for five years a student at the Royal Academy of Music. The quartet was rehearsed at the Academy in 1831, but it was never performed. Bennett handed the parts to his fellow-student, Mr. John Gledhill, of Brighton, in whose possession they have since remained. The quartet, which will shortly be performed at one of the musical afternoons held at the Brompton Oratory, consists of four movements, viz., allegro moderato, adagio, allegro (minuetto) and allegro finale.—*Daily News, March 11.*

A TABLET TO BERLIOZ.—On the 21st of June next, a commemorative tablet, affixed to the house in which Hector Berlioz was born, at Côte Saint André, will be unveiled with befitting solemnity. In honor of the event the local Philharmonic Society are organizing a Musical Festival, in which they cordially invite all similar societies in the neighboring towns to take part.

LISZT'S AUTOBIOGRAPHY.—The autobiography of the Abbé Liszt is partly completed, and four volumes out of six will be published very soon. The work will be issued in German, although Liszt is a master of that universal language, French. The book will be of the spiciest character, and besides abundant recollections of Chopin, Thalberg, Wagner and other musical celebrities, it will contain some curious details of the union between Chopin and George Sand, and of Liszt's own liaisons with the Comtesse d'Agoult (Daniel Stern) and the Comtesse Laprunarède; in short, a sort of modern "Confessions de Jean Jacques Rousseau."

DR MAAS TO CONDUCT.—The May musical festival this year at Rutland, Vt., will be under the direction of Dr. Louis Maas, in place of Mr. Carl Zerrahn, who was formerly the conductor. At two of the concerts during the festival Dr. Maas will play the Schuman concerto and Rubenstein's D minor concerto.

HE WANTS A DIVORCE.—One of the best known vocalists and singing teachers of Baltimore, Mr. Stephen Steinmüller, has entered divorce proceedings against his wife, Mina. It seems that they were married in 1866, and Mr. Steinmüller charges that last November, after eighteen years of wedded bliss, Mina suddenly left her home and has not since returned. That is the only charge. Why Mina should have done so is not explained. Probably Mina will explain in court—that is, if she can.

NEVADA'S ILLNESS.—Reports are already being largely circulated, in San Francisco, to the effect that Nevada's voice has been injured by her late illness. Physicians declare that the vocal chords have been untouched, and that it is only the weakness consequent upon quinsy, a disease which is exhausting to the last degree, that has prevented her appearance. In the midst of the conflicting reports of Mr. Mapleson and Dr. Palmer, a few wise ones have managed to know the truth. Miss Mary Bates, the art florist, has had a large number of orders for Nevada's first night ever since the troupe's arrival, and the most anxious and knowing ones, who did not want to buy Nevada seats and get Dotti nights, have consulted her. No flowers, no Nevada!

MISS GREENWOOD'S SUCCESS.—Miss Susie Greenwood, a pupil of Mme. Luisa Cappiani, had a decided success in Memphis, Tenn., with the Emma Abbott opera troupe.

MISS HEIMLICH AWAY FROM HOME.—We are temporarily to lose the charming young pianiste, Miss Marie Heimlicher, who leaves for England on next Saturday to fill engagements during the coming London season. The young lady will return to New York in the fall.

MISS THURSBY'S TOUR.—Miss Emma Thursby will soon start out on a concert tour under the management of Major Pond. She will be accompanied by Miss Ollie Torbett, a talented young violin player, pupil of Mr. Jacobsohn in Cincinnati; Ross David, tenor, and Adolph Glose, pianist.

ANOTHER CASE OF PNEUMONIA.—The Peabody concerts at Baltimore have been indefinitely postponed on account of the serious illness of the director, Mr. Asger Hamerik, who is suffering from an attack of pneumonia. Mr. Hamerik, who is a bachelor, is comfortably located in luxurious apartments in Baltimore, and the best of care will be exercised in his case.

FOREIGN NOTES.

...Spohr's "Jessonda" has just had its centennial performance at Berlin.

...The receipts of a recent performance of "Oberon" at Eutin, Weber's birthplace, were devoted to the fund for a monument to Weber at that place. They were, however, ridiculously small.

...In Holland, the objection to have a leading singer director of the opera seems to carry little weight, for Conrad Behrens, the basso, has been appointed director of the German opera at Rotterdam.

...An international musical congress is to be held at Antwerp toward the close of the present year. Papers on musical education will be submitted, and discussions will take place on subjects relating to the modes of spreading musical knowledge.

... "Neaga," an opera the libretto of which is written by the Queen of Roumania and the music composed by Iva Hallström, has been successfully produced at Stockholm. The libretto is said to be full of dramatic situations and the score melodious. The success seems to have been genuine.

... "Die Meistersinger von Nürnberg" has achieved a colossal success in Brussels, where it was recently brought out. *Le Guide Musical* chants a "Hymn of Victory" in prose in honor of the event. Many Belgian and French celebrities were present at the production.

...The anniversary of the birth of Glinka, the Russian composer, is to be celebrated on the 20th of May by the inauguration of a monument to his memory at Smolensk. On the same day a religious ceremony connected with the event will take place in the Cathedral of the Assumption, Moscow.

...Following is a comparative table of last year's expenses of the Vienna and Paris opera-houses expressed in francs:

	Vienna.	Paris.
Chorus, orchestra and subordinate soloists.... frs.	636,000	917,000
Soloists.....	112,000	922,000
Ballet.....	96,000	135,000
Scenery.....	107,000	327,000
Costumes.....	93,000	123,000
Totals.....	1,044,000	1,804,000

...The general committee of the Birmingham Triennial Musical Festival, meeting on March 6, approved a scheme of performance for this gathering in August next. The program contains eight new works, including Gounod's "Mors et Vita," Herr Dvorak's cantata, "The Spectre's Bride," V. Stanford's oratorio, "The Three Holy Children," F. Cowen's cantata, "The Sleeping Beauty," Mr. T. Anderton's "Yule Tide," a new symphony by Ebenezer Prout, Dr. Bridge's setting of Mr. Gladstone's Latin version of "Rock of Ages," and Mr. Mackenzie's violin concerto, in which, it is hoped, Herr Joachim will be able to attend to take a part.

...For the performances to begin this month in London of the great "B-minor Mass," in celebration of the bi-centenary of Bach, a pair of *oboi da caccia* have been made. They were tested recently in a performance of the Pastoral Symphony from the "Christmas Oratorio." The *Times*, in commenting on the fact, said:

The tone of the instrument is exceedingly pleasing in the lower register, but is somewhat untuneful in the higher. There is little that is lost in the tone of the instrument that cannot be represented by others more available in the orchestra. Still the revival of a disused tone is an interesting event, and will probably be better appreciated when the performers have mastered the mechanism by which it is produced, so as to do the instruments and their own ability justice.

...At a German Court opera-house the following recipe for a cold is conspicuously posted:

Signa: Rq. Acidi Carbolici puriss..... 5.0
Nr. I. Spir. Vini rectificatus..... 15.0

Signa: Liq. Ammon. caust..... 5.0
Nr. II. Aq. destillat..... 10.0

Each of these mixtures, as separated by the line, is to be put in separate bottles. Pour a few drops from each into an empty tumbler; close the eyes, and then, bending over the glass, inhale the fumes of the mixture. The cure is said to be immediate.

...A new symphony, by Sgambati, was performed in the hall of the German Embassy at Rome two weeks ago. The scherzo is said to have given the greatest satisfaction of the four movements. The Marchesi Darcais, who is the first of Italian critics after Filippo Filippi, writes of the new work in the *Opinione*: "Sgambati also in this symphony upholds the flag of instrumental music in Italy. While maintaining a continuous flow of melody, he is never vulgar, and his orchestration displays rare precision. It is to be hoped that his example will find many imitators, and, above all, among the young composers."

...A German paper says that a proposal has been made to found a "Richard Wagner Musikschule" in Bayreuth, where the musical education is to be conducted in accordance with the principles of the master, and pupils are to devote themselves to an exhaustive study of the works of the composer. It is further stated that the special endowment for the Wagner Bühnenfestspiel in Bayreuth is likely to receive solid help, as King Ludwig of Bavaria has given the total receipts from the "people's representation" of "Tristan und Isolde," in the Munich Court Theatre, on the anniversary of Wagner's death, to this fund.

...The works to be performed at the Richter concerts in London this season include only three novelties: Stanford's "Elegiac Ode," "Liszt's "Hungarian Rhapsody," No. 5, and an overture by Eugene D'Albert. Berlioz's Symphony "Funèbre et Triomphale," Brahms' "Rhapsodie," the final scene of "Das Rheingold," the "Liebesduett" from "Die Walküre," six of Beethoven's symphonies, and others by Haydn, Mozart and Schubert are to be given.

The Musical Bore.

MR. ALLWIND perpetrates a flute solo, and you resolve never again to be angry with the street urchin for whistling the latest music-hall air. Mr. Catgut assumes a Paganini attitude and mercilessly scrapes on the violin. Then Miss Squal favors the company with a song or scena—two chest notes to six head notes, and all devoid of quality and sweetness, as is the sound of saw sharpening. Well, there are amateurs and amateurs, and some are musicians though not professionals; but I ask is it fair, or reasonable, or humane, that I should be compelled to listen hour after hour to amateur musicians, who are generally very unmusical, when for a very few shillings I can hear accomplished musicians? Am I to be scouted as non-musical because I prefer singers who can sing and players who can play? Moreover, you have not only to listen to the amateur musical lions, but you are bound, under the penalty of being stigmatized as a bore, to admire and applaud them. The opinions of the amateur musical lions are almost as vexatious as their performances. Do you not think that Patti's upper register is rather metallic? What a pity Nilsson is addicted to florid phrasing! The sonatas of Beethoven are spoiled by their padding! The Italian melodists are saccharine, but commonplace. Wagner would be delightful if his motif was not so often involved in misty mysticism. The old English ballads are not bad in their way, but they are so elementary and twangy. And it is an offense to disagree with the amateur musical lion. You have endured the music and the talk for hours, and then as you depart there is another trial of temper. Your hostess in the honeyest tone of voice briefly expostulates on the marvelous gifts of the musical lions she has exhibited and hopes you have enjoyed the evening.—*Tinsley's Magazine.*

An amusing story is told about Meyerbeer and Dumas père, which is not generally known—in fact, we have never seen it in any biography of the composer, although the *Figaro* published it after his death. Meyerbeer wanted a good libretto from the king of novelists, and Dumas dashed off a scenario, assisted by Gérard de Nerval. The opera was to be called "The Queen of Sheba," and Meyerbeer was delighted with the first act. After having kept it for a few weeks, he wrote to Dumas as follows:

DEAR DUMAS—Send me another rhyme for *vierge* (virgin) and *vierge* (church candle). If you can do so I will produce a certain effect.

Special Notice.

AS we go to press we hear that Frederic Archer has had the impudent folly to reprint his article on the critics and send copies to the proprietors of the newspapers! We also hear that the sheets have been handed over to the goats that are at present kept in all newspaper offices to munch spring poetry and other effusions of morbid imaginations.

A Mulligan Letter;

OR,

FEMININE MUSICAL CRITICISM.

To the Editors of The Musical Courier:

SIRS—Will you kindly permit me the use of your columns to address a few words to the old maid who edits the musical department of the Buffalo Courier? In Saturday's number she says:

Mr. Henry T. Finck, the critic of the New York Post, also the Wagner enthusiast, says: "I am profoundly bored every time I have to listen to a composition by Handel, whereas my worship for Bach is second only to my worship for Wagner. In my opinion, there are two composers who are greatly and absurdly over-estimated. They are Mozart and Handel." Mr. Finck's extreme youth in musical matters is always evident whenever he speaks in public.

"Thank you, Miss Mulligan. Your testimony is all I needed to convince me that Schopenhauer must have referred to me when he said that 'a certain childlike trait is one of the characteristics of genius.' But if you imagine that I will change my views regarding Mozart and Handel when I reach your age, I am afraid you will be sorely disappointed should you survive that period."

HENRY T. FINCK.

Symphony Society Concert.

THE fourth concert of the Symphony Society was given at the Metropolitan Opera House on last Saturday night, preceded by the usual public rehearsal on the previous afternoon. The fifth public rehearsal and concert will take place at the Academy of Music on May 1 and 2, and the further announcement is made that in consequence of the early departure of Mr. Walter Damrosch, the elected assistant director of the Metropolitan Opera Company, to Europe, the Directors of the Symphony Society have decided not to render the sixth and last rehearsal and concert of this season. Subscribers to the society will have the money, due to them by the omission of these performances, refunded at a place and time to be hereafter announced.

The audience, both at the fourth concert and rehearsal, was a large and generous one, which showed their marked sympathy for the newly-elected young conductor, Mr. Walter Damrosch, in enthusiastic though misplaced applause. Mr. Damrosch greatly disappointed our not over-high anticipations of his capacities as a conductor. Anybody who cannot lead such a comparatively easy work as Schubert's C major symphony with its unwavering and marked march movement more precisely than Mr. Damrosch did both on Friday and Saturday is no orchestral conductor of promise. There was a rhythmic indecision noticeable throughout, the tempi were mistaken ones, especially that of the "Scherzo," and they were changed without cause or reason several times in each movement. Of shading there was little, still less of refinement of conception. In fact, the execution was slovenly, and all the musicians could do was to keep together and finish without a break.

The program further contained an unimportant trifle in the shape of a "barcarolle," in E flat, for small orchestra and harp, by Saint-Saëns. It is entitled, though not on the program, "Une nuit à Lisbon" and is dedicated to the King of Portugal, but it is a very poor work. In spite of this and that it was poorly rendered and the harp badly out of tune, the "barcarolle" was redemanded and played *da capo* at both the concert and rehearsal. A fair performance of Liszt's symphonic poem, "The Battle of the Huns," ended the concert.

Miss Fannie Bloomfield was the soloist and she rendered Weber's "Concertstück" in almost masterly manner, although she was too nervous to do herself justice and this is attributable to Mr. Damrosch's poor accompaniment. As an encore, Miss Bloomfield, on both occasions, played Grünfeld's effective piano arrangement of Strauss' "Persian March," in G minor.

Standard Quartette Club.

THE fifth chamber music soiree of the Standard Quartette Club occurred at Steck Hall on Tuesday evening, the 24th ult. The program opened with Saint-Saëns's B flat major pianoforte quartet, op. 41. This is partially a very interesting work, notably so the *Poco Allegro* in D minor, and like all of this modern French master's works, it breathes even in its less imposing parts a certain elegance and noblesse which is but too often conspicuous by its absence in the contemporaneous productions of the French school. The thematic treatment also shows Saint-Saëns as a scholarly writer. The work was rather well played on this occasion. Mr. Constantin Sternberg, who rendered the piano part, though not a brilliant performer, read with the understanding of a musician, and did full justice to the part. He was still better in the playing of three solo pieces of his own composition, viz., three Roccoco Dances, Gavotte in B flat, Menuet in B flat and Gigue in E flat. Compared with others of Mr. Sternberg's works (his valse in B minor, for instance), these latest productions must be termed somewhat trivial and hardly suited for playing at a classical chamber-music soiree.

The invention is poor and sometimes common-place, and the treatment not as interesting from a musician's standpoint as some

of Mr. Sternberg's other works would lead us to expect from him. The composer, however, was well received and encored, when he responded with an "Amazon" march lately published, which is quite a brilliant and dashy effusion, but which is only a rehash of what Spindler in the hackneyed "Husarenritt" and many others have done equally well if not better. We are sorry to see a good writer like Sternberg gradually degenerate into a caterer to public taste of not the highest order.

The soiree closed with a remarkably smooth and satisfactory performance of Beethoven's E minor, string quartet, op. 59, No. 2. This is one of the longest and most difficult quartets of that opus, especially the slow movement is rather wearisome through over-great length. But the club rendered the entire work with much better ensemble and shading than we have heard them play for a long while.

Novelty Concert.

THE fourth and last of Mr. Van der Stucken's Novelty Concerts of this, the first season, was to be given at Steinway Hall last night. It was preceded on Monday afternoon by the usual public rehearsal, and from this, through the fact that this journal goes to press on Tuesdays, we are forced to give our judgment of the works then presented. We can do this safely, however, as we have not shunned the trouble to attend the private rehearsals, and thus have gained a clearer understanding of the works performed than could be acquired from a single hearing. The program was of special and far-reaching interest, from the fact that it contained exclusively works of American-born composers, most of which had never yet been heard in their native country.

The composers represented were: E. C. Phelps, born in Middletown, Conn., August 11, 1827; George E. Whiting, born in Boston, September 14, 1843; G. Templeton Strong, born in New York, May 26, 1856 (he is the son of the late George Templeton Strong, who at one time was president of both the New York Philharmonic Society and Church Music Association. Mr. Strong since 1879, has lived in Leipzig, where he studied); John K. Paine, born in Portland, Me., January 9, 1839; Dudley Buck, born in Hartford, Conn., March 10, 1839; E. A. MacDowell, born in New York in 1861, and now residing at Frankfort-on-the-Main, and last, but not least, Frank Van der Stucken, who was born in Fredericksburg, Tex., on October 15, 1858.

The works presented were all genuinely interesting and some of them very fine. The program opened with Professor Paine's prelude to Sophocles's "Edipus Tyrannus," op. 35, in C minor, a work which has been heard here before, but which gained on second hearing. It is well written throughout, as regards form, workmanship and orchestration. The second theme is beautiful in invention and is used with true skill. The two movements of MacDowell's pianoforte concerto in A minor, op. 15, are pretty rather than great, and for a composer of such youth, give fair promise of better things to come. The slow movement in E is nice but not strong, and the finale is very brilliant but not deep. MacDowell shows great knowledge of the resources of the solo instrument, but his orchestration is rather tame. Miss Adele Margulies played the concerto with refinement, good technique and taste.

Dudley Buck's overture to Walter Scott's "Marmion" has nothing very new in invention or very characteristic otherwise, but it is a well-written musically piece like most others from the same pen. It was well played by the orchestra. George E. Whiting's aria from the cantata, "The Tale of the Viking," is a most charming composition, beautifully invented, ingeniously orchestrated and finely harmonized. Miss Marie Van, who made her New York debut with its delivery, proved herself possessed of a good and evenly-trained soprano voice of agreeable timbre and ample carrying capacity. She hails from Cincinnati, but has only lately returned from a five years' course of study under Mme. Marchesi.

The share which Mr. Van der Stucken, the organizer and conductor of the Novelty Concerts, contributed to the program, consisted in the beautiful little interlude in E major, from the drama "Vlasda," which has been noticed favorably in these columns before, and in the pompous "Singers' Festival Procession," in A major, with the motto, "Ecce quam bonum," which also has before been highly praised in this journal. It is a work in the style of Wagner's "Kaisermarsch," and is effectively and massively orchestrated. These two works, under the inspiring guidance of the composer, were especially well rendered by the orchestra. The comparatively weakest work on the program was the "American Legend," op. 101, in G minor, for violin and orchestra, by E. C. Phelps. It has nothing characteristically American, is weak in invention and not remarkable in orchestration. M. Ovide Musin, the famous violinist, however rendered the work so well, that his beautiful and finished playing elicited from the audience the desire for a *da capo*, which was granted with the artist's usual amiability.

The most ambitious piece, and the one most interesting to us, was Mr. Strong's symphonic poem "Undine," in E minor, op. 14. This young composer, who follows closely in the footsteps of Liszt and Wagner, but more strongly the latter, as the frequent undeniable reminiscences from Wagner's works conclusively show, is evidently a composer of very high ability, in conception, aims and technical knowledge. His work is perhaps somewhat lacking in form, but in ideas it closely follows La Motte Fouquet's beautiful legend of "Undine." The thematic invention, and especially the orchestral treatment, is highly characteristic, and if here and there, as in the somewhat trivial theme first appearing in G major and later made much use of, the

imagination is not of the most elevated kind, the episodes always remain highly interesting.

The faults we have to find with the work are the somewhat loose manner in which these episodes are connected, the extravagant frequency with which such unusual harmonic successions as G minor and B major are introduced, and partly the employment of the orchestra in contrasting groups, brass against string orchestra, instead of both combined to the best possible effect. These drawbacks Mr. Templeton Strong will undoubtedly overcome in later works, as he is evidently a most gifted musician and composer.

The audience was large and appreciative, and Mr. Van der Stucken ought to feel repaid for the spirit and interest he has manifested in behalf of contemporaneous art, by the artistic success of these concerts.

Musical Items.

—The directors of the Metropolitan Opera House have been advised by a telegram from Hans Richter, of Vienna, to await a reply by letter to their invitation to him to assume the direction of the opera next season.

—Mme. Ysidora Clark will give a musical soiree at the residence of Mrs. Leo Weiss on Easter evening, April 4, in honor of Mr. Robert Goldbeck, of St. Louis. She will be assisted by Messrs. S. B. Mills, E. A. Stoddard, Charles Wells, organist, and by a number of her pupils.

—At the Church of the Beloved Disciple, on Easter Day, Mrs. Wm. Arnold, soprano; Miss Anna Grassé, contralto; Mr. Wm. Roberts, tenor, and Mr. T. G. Wilkins, basso, assisted by a chorus of thirty voices under the direction of Mr. Thomas Burd, will interpret the musical program.

—At St. Mark's Church, the Easter musical service will be rendered under Dr. S. N. Penfield, organist, with Miss Anna Trischet, soprano; Mrs. L. Chapman, contralto; Mr. H. L. Keyes, tenor, and Carl Duff, bass, as soloists, and with the assistance of a choir of twenty voices.

—Mr. Max Heinrich, the popular baritone, gave his third classical song recital without the aid of Miss Medora Henson on last Saturday evening at the concert hall of the Metropolitan Opera House. The recital was well attended, and as the singer was in excellent voice, the occasion was an enjoyable one. The program was well selected and interesting, comprising songs by Schubert, Schumann, Beethoven and Rubinstein. Miss Henson shone through absence on this occasion on account of great hoarseness.

—Mme. Madeline Schiller's second pianoforte recital took place at Steinway Hall on Saturday afternoon before a good-sized, fashionable audience, mostly consisting of ladies. Mme. Schiller's readings were interesting, as usual, though again her exaggerated phrasing and her unpliant touch interfered somewhat with the full enjoyment of an excellent program. Moscheles' G minor concerto with Mr. Dulcken at the second piano was exceedingly well rendered, and so in fact was Chopin's "Bolero" in A minor. The other numbers on the program were Schumann's "Carnaval," of which only parts pleased us; an étude in D flat, op. 53, by Saint-Saëns; an uninteresting "Berceuse" in A flat by Lubeck, which was put down as "by request," and Dupont's concert toccata.

—Mlle. Zélie de Lussan, the charming young soprano gave a concert at Chickering Hall on Saturday evening. The event was a great success, both financially and artistically. Mlle. de Lussan was in exceptionally good voice, and, as her singing is always artistic, her efforts were highly enjoyable. Among other selections she rendered a novelty in the shape of an interesting descriptive song, "The Bells of Lynn," by M. R. Macfarlane, which the composer himself accompanied. Mlle. de Lussan had the valuable assistance of such well-known and deservedly popular artists as Mme. Anna Bulkeley Hills, contralto; Messrs. C. Thompson and W. H. Lawton, tenors; Ovide Musin, violin virtuoso; S. B. Mills, pianist; Ivan Morawski, bass, and George Morgan, the veteran organist. Mr. G. W. Colby was the musical director of the evening.

—A grand vocal and instrumental concert was given at Steinway Hall last Friday evening, by Mr. Arthur Claassen, a young conductor and composer. In the latter capacity he appeared on the program with two works, a "Fest Hymne" for soli, male chorus and orchestra in D major, and a symphonic poem "Hohenfriedberg" in C. If these works are somewhat ambitious, both in scope and intention, they show talent and good ideas which might in future lead to better results. The wish to compose exactly like Liszt, which in the symphonic poem becomes painfully apparent, may not be condemned, although other models, less dangerous to young composers are preferable. As a conductor Mr. Claassen gave no evidence of promise. Even with such an orchestra as that of Theodore Thomas he was unable to achieve good artistic results in either the Beethoven "Coriolan" overture or in his own works, and as for the *a capella* singing of the three German male chorus societies of which he is the conductor, it was absolutely disgraceful. Mr. Max Spicker ought to leave his hands off Wagner's works; his arrangement of the finale of Act I. of "Rienzi" for male chorus with orchestra is little short of an outrage. At this concert was heard for the first time here a newly arrived pianist, Mr. P. Stollewerk, who rendered Weber's "Concertstück" with taste and fair technique. Mr. O. Oesterle gave a concerto in F major for flute, by Demersseman, with brilliant execution and was warmly and deservedly applauded. Miss Ida Klein sang two Schumann *Lieder* acceptably.

THE MUSIC TRADE.

STEINWAY PATENTS.

List of Patented Improvements
now in actual use by

STEINWAY & SONS

—OF—

NEW YORK, LONDON and HAMBURG,

And Embodied in their Pianofortes
to be Exhibited at the

INTERNATIONAL INVENTIONS EXHIBITIONS,

South Kensington, London,

MAY, 1885.

1. **Patent Agraffe Arrangement**, applied to all their Square and Grand Pianos, the full Iron Frame being cast with a projection, which overlaps and abuts against the wrest-plank; into this projection the agraffes (through which the strings pass) are screwed, producing an extremely clear and sympathetic tone, together with the greatest possible durability. Patent No. 26,300, dated November 29, 1859.
2. **Patent Overstrung Scale and Construction of the Iron Frame in their Grand Pianos**.—This most important improvement consists in an entirely new arrangement of the strings and braces of the Iron Frame, being so constructed that from the centre of the scale the strings are gradually spread from *right to left* in the form of a fan along the bridge of the sound-board, the covered bass strings being laid a little higher, and crossing the other ones. A much larger volume of tone is produced and its sonority and quality vastly improved. Patent No. 26,532, dated December 20, 1859.
3. **Patent Resonator**, applied to all their Upright Pianos, and serving to compress the sound-board at will, by which its tension can be regulated to a nicety, and placed forever under control. Patent No. 55,385, June 5, 1866.
4. **Patent Tubular Metallic Action Frame**, applied to all Grand and Upright Pianos. Instead of wooden bars, which formerly supported the action, and which were liable to atmospheric influences, this is sustained by brass tubes filled with wood, which are of immense strength, and cannot be injured or affected, being absolutely unchangeable. These tubes are soldered to metal hangers in Upright Actions (and to Metal Standards in Grand Piano Actions), which hangers are screwed directly to the wrest-plank above, and resting in the concave ends of metal posts below, which posts are screwed directly into the bed supporting the key-board. Patent No. 81,306, August 18, 1868. Reissue No. 9,012, December 30, 1879.
5. **Patent Vibrating Sound-Board Bridge**, with acoustic dowels, used in all Grand and Upright Pianos. The acoustic dowels serve to connect suspended bridges with the sound-board for the purpose of transmitting vibrations from the one to the other. Patent No. 88,749, dated April 6, 1869.
6. **Patent Metal Standards**, applied to the action of all the Grand Pianos, producing highest possible degree of perfection and durability, and obviating the difficulty formerly existing, that repairs to the action of a Grand Piano could not be made without the entire instrument being sent. Patent No. 93,647, dated August 10, 1869. Reissue No. 9,013, December 30, 1879.
7. **Patent Ring-Bridge on Sound-Boards, and New Construction of Full Iron Frame**.—An important improvement in Grand and Upright Pianos, permitting a still further elongation of the sound-board bridges, and preventing the formerly unavoidable interruption of the several separate bridges, thereby producing a greater evenness of tone in the transition from the steel to the covered bass strings. Patent No. 97,982, dated December 14, 1869.
8. **Patent New Iron Cupola and Pier Frame for Self-Compression**.—Applied to Grand, Square and Upright Pianos. The flat form in the iron frame is here replaced by the cupola shape, its outer edge being curved toward the sound-board, thereby possessing far greater strength of resisting the strain of the strings, and augmenting the free vibrations of the sound-board. In Upright Pianos the Iron Frame has projections cast on either side, to which the adjustable front part of the case is fastened, which can be taken apart at will, greatly facilitating the transportation of the piano through small doors and over narrow stairs. Patent No. 127,384, May 28, 1872, and No. 127,383, reissue No. 9,431, October 26, 1880.
9. **Grand Duplex Scale, applied to all Grand, Upright and Square Pianos**.—In addition to the principal scale of strings, a second scale of reduced proportional length is added between the agraffe-bar and tuning-pins (and in Grand Pianos also between the hitch-pins and sound-board bridges), representing a higher octave, &c., for each note, rendering the tone richer, more musical and pliable, and greatly increasing its carrying capacity to a distance. Patent No. 126,848, dated May 14, 1872.
10. **Patent Tone-Sustaining Pedal**.—This new third Pedal is applied to all their Grand and large Upright Pianos, and can also be applied to order to the smaller Upright and any one of their Square Pianos. It enables advanced performers to produce a variety of new and charming effects, by the prolongation, at will, of any note or group of notes, after the finger has left the key or number of keys struck. If, immediately after a note or group of notes has been struck, the fingers remain on the keys until the foot presses this third pedal, said notes will continue to sound as long as the vibrations of the strings last, leaving both hands of the player free to strike other notes (and in no way interfering with the use of the two ordinary Pedals of the pianoforte), and being a powerful help to prevent confusion of sounds. Patent No. 156,388, dated October 27, 1874.
11. **Patent Regulating Action Pilot**.—Applied to all Grand Pianos. This improvement serves the double purpose of isolating the metal tubular frame from the key-board (so that the action can be transported separately, without the case and key-board) and greatly adding to the precision and power of the action, there being absolutely no loss of power by friction. Patent No. 170,645, dated November 30, 1875.
12. **New Patent Metal Frame Construction**.—First applied to the newly invented Concert Grand Piano, style D, and now to all the other styles of Grand Pianos. This construction of Metal frame allows the tension of strings to be considerably increased, thereby vastly adding to the power, fullness and beauty, as well as singing capacity of tone. Patent No. 170,647, dated November 30, 1875.
13. **Design of Full Metal Frame, for Grand Pianos**.—With its ornaments and fastenings, &c. Patent No. 8,782, dated November 9, 1875.
14. **Patent Ornamental Nosebolts and Screw Nuts**.—Applied to the Metal Frames of all Grand Pianos. Patent No. 178,565, dated June 13, 1876.
15. **Patent Sound-board Edge Binding**.—In Grand and Upright Pianos. Patent No. 180,671, dated August 1, 1876.
16. **Patent Grand Piano Case and Interior Brace Frame Construction**.—This most important improvement consists in the combination of an outside and inside rim (which latter supports the wrest-plank and sound-board, also the metal frame, whose projecting piers underneath rest upon upwardly-projecting dowels), each rim being composed of a series of strips of hardwood in one continuous length of 18–23 feet, glued together and bent into the required form. Thus the entire wooden structure is incorporated into a single vibrating system, and vibrations of one part of it are instantaneously transmitted to all parts of it without interruption by any objectionable contact of the metal frame with the wooden frame, nor, as formerly, by the latter being pieced together. Also applied to large Upright Pianos. Patent No. 204,106, May 21, 1878.
17. **Patent Upright Action and Double Key-boards**, permitting the action to work directly from the keys, thereby greatly improving the firmness, promptness and elasticity of touch. Patent No. 204,107, dated May 21, 1878.
18. **Patent Duplex Scale Agraffes**.—Applied to all Grand Pianos, and still further augmenting the advantage of the Duplex Scale. Patent No. 204,109, dated May 21, 1878.
19. **Patent Sound-board Tone-Pulsator**.—Applied to Grand and Upright Pianos, serving to increase the vibratory capacity of the sound-board, while preventing the same from bulging up or sagging down. Patent No. 204,110, dated May 21, 1878.
20. **Patent Capo-d'Astro Bar**.—Applied to all their Upright Pianos, being a metallic frame, secured to the wrest-plank, and provided with one upbearing and two downbearing strips, connected by cross-ribs, all cast in one piece, forming, in combination with the strings, a Triplex Scale, vastly augmenting the purity, pliability and singing capacity of tone. Patent No. 204,111, dated May 21, 1878.
21. **Design for Upright Piano Case**, as shown by the exterior of style M, Cabinet Grand. Patent No. 10,741, dated July 2, 1878.
22. **Design for Grand Piano Case**, as shown by exterior of style A, Grand Piano, and with different style of legs also applied to all their other styles of Grand Pianos. Patent No. 10,740, dated July 2, 1878.
23. **Patent Device for Regulating Key-frames in Grand Pianos**. Patent No. 217,828, dated July 2, 1879.
24. **Patent Device for Regulating the Striking Point of the Hammers in Grand Pianos**. Patent No. 219,323, dated September 2, 1879.
25. **Patent Repetition Action** with double-cushioned elastic hammer-butt for all Upright Pianos. Patent No. 226,462, dated April 13, 1880.
26. **Design for Fancy Upright Piano Case**, as shown in the exterior of extra style P, Cabinet Grand. Patent No. 11,856, dated July 6, 1880.
27. **Patent Metal Frame and Interior Brace Frame Construction** in Upright Pianos, adding vastly to their vibratory power and capacity of remaining for a long period in tune. Patent No. 230,354, dated July 20, 1880.
28. **Patent Key-frame Bed in Grand and Upright Pianos**. Patent No. 232,857, dated October 5, 1880.
29. **Patent Waterproof and Indestructible Hammers**, applied to all Grand, Square and Upright Pianos. Patent No. 231,630, dated August 24, 1880.
30. **Patent Composite Sound-board Bridge**, applied to all Grand and Upright Pianos, consisting of adjoining layers of hard and soft wood, with a capping piece of hardwood, by which the vibrations of the strings are propagated over a larger area of sound-board, the volume of tone increased, and any splitting of the bridge rendered impossible. Patent No. 233,710, dated October 26, 1880.
31. **Patent Apparatus for Bending Wood**, especially invented to bend the exterior case and interior brace frame of Grand and Upright Pianos, by means of immense iron presses, cauls and screw clamp-bars. Patent No. 229,198, dated June 22, 1880.
32. **Patent Treble Bell Attachment**, applied to all Grand Pianos. This improvement greatly enhances the purity, power and singing quality of the upper section. Patent No. —, dated March 31, 1885.
33. **Patent Double Cupola Steel Frame**, for Grand Pianos. This improvement, while largely increasing the resisting power to the tension of the strings, allows the sounding-board to vibrate more freely, vastly augmenting the volume and duration of sound. Patent No. —, dated March 31, 1885.
34. **Patent Metal Non-Friction Pedal**, for Grand Pianos. This improvement insures the durability and prompt and absolutely noiseless working of the pedals. Patent No. —, dated March 31, 1885.
35. **Patent Panels and Ornaments**, for Upright Pianos. This improvement is a combination of Lincrusta-Walton fretwork, with silver-colored wire gauze, combining elegance, lightness and durability. Patent No. —, dated March 31, 1885.

Staining Woods.

AN English chemist has found that when naturally white colored woods are painted over with a concentrated aqueous solution of permanganate of potash, which is best kept somewhat warm (tepid), it is practicable to thus impart to them the beautiful appearance of rose or walnut wood. Different kinds of wood are, of course, differently affected by this solution; the wood of pear and cherry trees, for instance, is quite rapidly stained; white woods, as the acacia, for example, resist for a longer time, and resinous woods, like fir, are acted on with great difficulty. The explanation of this is that permanganate of potash is decomposed by the woody fibre; brown peroxide of manganese is precipitated and fixed by the potash, this being afterward removed by washing with water. The wood, after being treated in this manner, and having become dry, is varnished, its appearance rendering it scarcely distinguishable from naturally dark colored woods of the finest quality.—*American Inventor*.

We are to-day conscious that we are again, as usual, on the right track—that is, the double track of the legitimate piano and organ business.

PIANO HARDWARE,
 Brackets, Pedal Guards, Pedal Feet &c.
 Nickel-Plating, Bronzing and Japanning, Fine Gray and
 Malleable Iron Castings. All kinds of Piano Bolts
 constantly on hand.

WHAT DOES IT MEAN?

WE received the following despatch yesterday about two P. M. It comes from the editor of the *Chicago Music and Drama*.

CHICAGO, Ill., March 31.

Editors of the *Musical Courier*:

I issue a paper this week. The trade stand by me, and the freeze-out game did not work. Have written you.

C. M. OSTRANDER.

Answers to Correspondents.

EAGER.—How did Jomelli die?

Jomelli was a swell, and wore celluloid clothes. One day he forgot himself and scratched a match on his breeches. The material exploded, and he was left in an exposed state in the street. Before he could get home to buy a new suit he froze to death, and they buried his icicle in the cemetery.

CUPID JONES.

—Messrs. T. F. Kraemer & Co. are now preparing, among others, three covers—hand embroidery—and made of plush, with the most elaborate workmanship, which are to be sent to London and placed on the Steinway grands that are to be exhibited at the International Inventions Exhibition; also some elegant upright piano scarfs for the same purpose.

Exports and Imports—Port of New York.

Week ending March 17, 1885.

EXPORTS.

London.....	51 organs.....	\$3,525
Hamburg.....	2 pianos.....	800
".....	5 cases, piano material...	610
Rotterdam.....	7 " organ material...	300
Bremen.....	17 organs.....	1,240
Glasgow.....	1 ".....	50
British possessions, Africa..	5 ".....	225
Australia.....	6 ".....	213
New Zealand.....	22 ".....	1,150
Liverpool.....	1 case, banjos.....	25
U. S. of Colombia.....	1 piano.....	332
".....	1 musical instrument...	26

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

—MANUFACTURER OF—

Grand Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

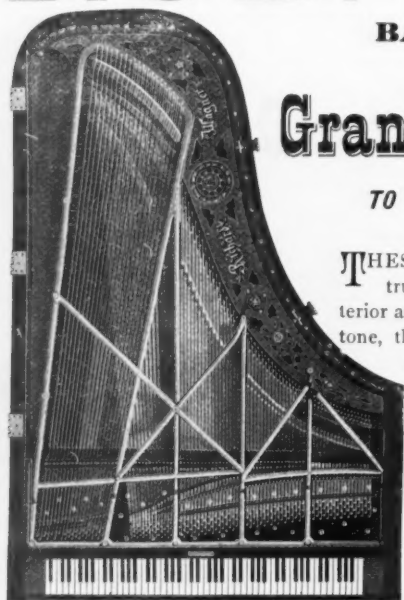
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Preferred and praised by the artists for
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Artistic Cases in any Style to order, with strict
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LONDON, 13 Hamsell St., Falcon Sq., E. C.



INTERIOR OF PARLOR GRAND.



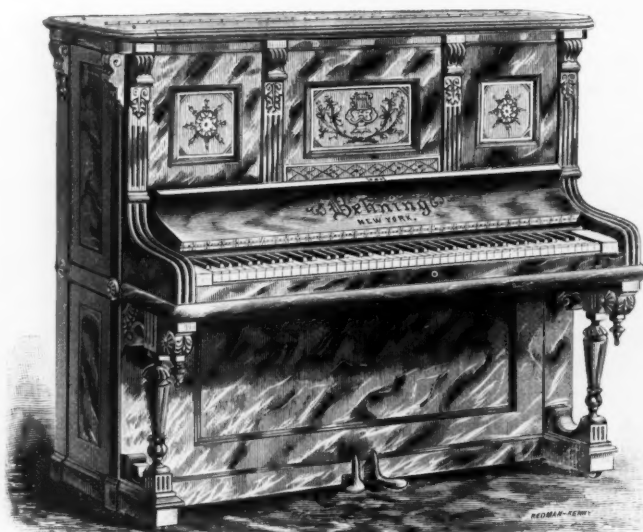
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BEHNING & SON'S

NEW STYLE,
No. 11½,
UPRIGHT.

WAREROOMS:

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No. 11½,
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FACTORY:

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NEW YORK.

A WONDERFUL PIANO

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
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CIRCULARS FREE.
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A substitute for the Piano in all practice; pupil or finished player. Relieves a suffering world from the torture of piano drumming.

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—* Elocution, Languages and Art, *—

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GRAND, SQUARE and UPRIGHT.

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WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

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RENOWNED FOR
TONE & DURABILITY

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GRAND, SQUARE and UPRIGHT.

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NOW IN USE!

THE "BAUS" PIANO.



Case Design, Style "D."

EVERY young enterprise is sure to meet opposition when it places its claims before the public, and especially if it exhibits more than ordinary energy and intelligence in the conduct of its affairs. This applies to all kinds of enterprises, be they in any field of art or science or in any industry, and we can justly add that it is one of the peculiarities in the piano trade that the general tendency has been to oppose with remarkable energy the claims and advances of new firms.

It frequently happens that the new comers are forced out of competition, but occasionally a young firm is stimulated to still greater exertion in meeting the opposition, and then, if its system is a proper one, its manufactures of the standard claimed for them, and its business principles based upon probity, it will surely succeed.

The history of the firm of Augustus Baus & Co. furnishes an example which proves how correct our premise is. Only after a severe struggle against many odds, and in the face of a severe business depression which affected chiefly articles of luxury, Messrs. Augustus Baus & Co. have succeeded in establishing a business on a permanent basis, which is constantly growing and developing.

Only a few weeks ago additional space for manufacturing had to be secured, and it would surprise many persons how many pianos are made and shipped from the factory on West Forty-third street. We are not permitted to mention any figures, although we have seen the sales-book and shipping-book, but we are prepared to say now that there are many older firms that do not make one-half the number of pianos per week now made by Augustus Baus & Co.

People have frequently asked us, "How do you account for the success of the business of Augustus Baus & Co.?" and our answer was, "Firstly, the firm makes a splendid piano; secondly, they are imbued with energy and push; thirdly, they know how to utilize printers' ink, and, fourthly, they conduct the business on business principles."

As long ago as July 4, 1883, in the issue of that date, we made this predication, which has become verified:

A good many persons doubted the wisdom of Mr. Baus when he started the manufacture of pianos, but a recent test of an upright just finished at his factory convinced us that he knew what he was about, and that he and the gentlemen associated with him understand not alone what kind of a piano is needed, but also understand how to produce the piano. The upright we refer to had a broad and noble tone, exceptional singing qualities, the resonance being remarkable, and was in all details, including tone and finish, an instrument that could adorn the parlor of a musician. * * * Messrs. Augustus Baus & Co. have already become well known throughout the trade, and if they maintain the same standard of quality in the manufacture of their pianos that we have observed in the upright mentioned above, there is no doubt that the success of the firm is assured.

Among the handsome designs made by the firm in its uprights, we call attention to Style D, a cut of which appears above, and which is an exact reproduction. It is the Baus piano *par excellence*, and contains all the patented improvements of the firm, such as the patent duplex agraffe attachment, the improved iron frame, and the patent music desk. We give it special prominence in this issue, and call the attention of the trade to the sterling qualities of this instrument. Dozens of this Style D Baus piano have been critically examined and tested by us, and each one has given satisfaction. Every dealer who wants to do justice to his own business should call upon Augustus Baus & Co. and inform himself of the status of the Baus piano. The new warerooms and offices of the firm will soon be ready for occupancy. They are located at No. 58 West Twenty-third street.

The Quintessence of Idiocy.

THE following few extracts from last week's *American Art (?) Journal*, which we hereby reproduce *verbatim et literatim et punctuatim*, are for the solace of the unfortunate lunatics who believe that they are sane and that the idiots are all outside of the asylum. Could anyone but an idiot write, paste or print such drivel as this?

AGUSTE RUE, lately connected with Whitney, Raymond & Co., the organ manufacturers, has just graduated in the medical department of the Western Reserve University. He was director of music at Beaver College, Pennsylvania, for five years. This is but another proof that music and medicine go heart and hand.

If it were intended that music and medicine are to go "heart and hand," the first big dose should be administered to Thoms; and we firmly believe that if some one does not soon give him a potion he will be taken in charge by the Commissioners of Charities and Correction.

"Music and medicine, heart and hand, the *American Art (?) Journal*, and Mrs. Lydia Pinkham's Vegetable Compound"—to which should be added a dozen bottles of St. Jacob's oil, to strengthen the soft skull of the editor of that journal—would make a fine combination.

Here is another good one: In referring to the death of a young man with the music-publishing firm of William A. Pond & Co., the *Art (?) Journal* says:

A singular coincidence was that the last three compositions he had handled in his assorting of the music at Jacob Brothers'

store, bore the following titles: "Convent Bells are Ringing," "Keep the Violets on my Grave," and "Hear the Angels Singing."

All we have to say is, that he was assorting some of the worst music at present offered to the American public, and if the editor of the *Art (?) Journal* had had the slightest respect for the young man who died so suddenly he would not have associated his last act on this earth with that class of music.

Here is another sample:

There has been a large and prosperous trade done in the United States during the past few years, in mechanical musical instruments, but we do not think that any machine for playing the piano or organ, invented and manufactured by an Englishman, could be made to successfully compete with those turned out at the various musical education institutions of Germany.

Any person who can give a satisfactory explanation of the above statement will receive ten dollars. We do not refer to the construction of the English (?) language in the sentence. We will let that go. It goes anyway. We simply refer to the statement itself.

Or does Thoms mean to refer to the graduates of German conservatories? Ugh!

Notice About the Swindler.

COURAGE seems to have forsaken the swindler who has been traveling through the country requesting piano and organ dealers to cash forged checks signed with the names of manufacturers. He writes his letters and incloses the forged checks, but he does not call for them at destination.

One of his letters addressed by him to another alias of his own—William Hertel, Butterfield Hotel, Utica, N. Y.—was returned a few days ago to Augustus Baus & Co., on whose envelope the address was written. During January he called at the warerooms of Augustus Baus & Co., made his usual inquiries, and asked for writing paper of the firm. This was refused; but he secured an envelope and an old card of the firm with the name of F. Hertel, the special partner, printed thereon. He used that name and wrote to himself on note paper of the Metropolitan Hotel.

New York, January 25, 1885.

William Hertel, Special Agent.

DEAR SIR: You will at once proceed to Lyons, N. Y., after making arrangements with Mr. William Warner, 17 Fayette street, that city, and look over Mr. Hubbard's books of Lyons. I received your telegram from Saratoga just after I left office, so write you from this hotel. Thus far you have done well, keep on doing so, and do not hurry. Mr. Warner has given us no orders of late, try and start him and many with him on selling as you have done on railroad between Boston and Albany.

We inclose you our check for fifty dollars which Mr. Warner will cause to be cashed, and oblige us, Respectfully,

AGUSTUS BAUS & CO.

The letter was full of blunders and the check inclosed was for fifty dollars on the National Park Bank of this city, with the signature of Baus signed like that of the letter, viz.: Augustus Baus & Co.

Messrs. Augustus Baus & Co. request the trade not to cash any draft or check pretended to have been signed by them, with the exception of those presented by Mr. J. Haynes, the accredited agent of the firm, who carries documents that will identify him, in addition to a power of attorney.

THE HARDMAN



P
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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

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HALLETT & CUMSTON,

Messrs. HALLETT & CUMSTON:
Gentlemen—Having handed your Pianos for a number of years, I am pleased to state that they have always given the best of satisfaction, and proved thoroughly reliable in every respect.

From Mr. C. J. Whitney, Detroit, Mich.

From Messrs. A. Reed & Sons, Chicago, Ill.

Messrs. HALLETT & CUMSTON:

Gentlemen—During the past thirty years that we have sold your instruments we have found them to give the most perfect satisfaction. We have had a large number of pianos rented, that naturally get very hard usage, and your instruments have proved exceedingly durable. We can recommend them to both dealers and the public.

From Messrs. H. M. Brainard & Co., Cleveland, Ohio.

Messrs. HALLETT & CUMSTON:
Gentlemen—Having known and sold your Pianos for upwards of twenty years, we have no hesitancy in adding our testimonial to the thousands you already have, as to their excellent qualities. We have never sold any Pianos which have given more uniform satisfaction.

From Messrs. E. H. McEwen & Co.,
New York City.

Messrs. HALLETT & CUMSTON:

Gentlemen—That "we reap as we sow" is a truth which you illustrate with emphasis. Your Pianos bring a fruitage of lovely tone and agreeable, elastic touch which tells of persistent and skillful effort. It is a pleasure to sell your Pianos, as we know they give pleasure to the purchaser.



From Mr. Jas. B. Bradford, Milwaukee, Wis.

Messrs. HALLETT & CUMSTON:

Gentlemen—I am reminded by my books that, twelve years ago to-day I sold my first Hallett & Cumston Piano, and of the hundreds which I have sold in this city and State, every one has given perfect satisfaction. I take pleasure in sending you this remarkable record, and with it my congratulations on the success you have achieved, in the manufacture of your Piano.

From Mr. James A. Quest, Burlington, Iowa.

Messrs. HALLETT & CUMSTON:
Gentlemen—I can heartily recommend your Pianos to be all you claim; excellently well made and durable, with fine quality of tone. Those sold by me ten years ago are giving full and lasting satisfaction.

From Mr. J. A. Kieselhorst, St. Louis, Mo.

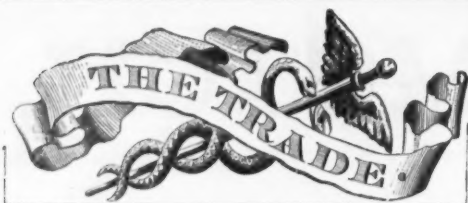
Messrs. HALLETT & CUMSTON:

Dear Sirs—Having now been selling your Pianos for several years, I feel it is but justice to you that I should inform you how well my customers are pleased with them. In all these years I have not had one dissatisfied purchaser of your Pianos. They have all worn well, and I have been free from those petty annoyances which a dealer often has to contend with in a piano which is not of as good material or as carefully adjusted as is yours. The new styles of Uprights, A and B, are especially rich and powerful in tone, and elegant in appearance.

Messrs. HALLETT & CUMSTON:
Gentlemen—All of the Pianos of your manufacture that we have sold are giving satisfaction to our customers.

From Messrs. Phillips & Crew, Atlanta, Ga.

BOSTON, Mass., U. S. A.



—George Newton has started in the piano and organ business in Vinton, Ia.

—Mr. F. L. Freyer and Mr. Crew, of Phillips & Crew, Atlanta, have been in New Orleans.

—Mr. Charles Decker, of Decker Brothers, is still in Nassau, N. P. He is expected here about June 1.

—The annual meeting of the Music Publishers' Association will be held at the Gilsey House next Tuesday, April 7.

—J. & C. Fischer's new factory building, to be erected in place of the one destroyed by fire, will be an immense structure.

—Baillie Hamilton, the inventor of the vocalion, was to have exhibited his instrument at Music Hall, Boston, on Monday evening.

—We visited Hardman, Peck & Co.'s factory last Monday forenoon and found that in every department the men were as busy as beavers.

—The retail warerooms at present occupied by Haines Brothers has not been leased again by the firm, neither has the firm decided where to locate.

—The following firms are now selling new imported pianos: Harwood & Beardsley, Boston; Louis Grunewald, New Orleans; G. W. Herbert, New York, and H. L. Schreiner, Savannah.

—George Hosens, manufacturer of musical instruments, Brooklyn, N. Y., assigned March 25, to Benjamin S. Moorehouse. He has been in business since 1869 and recently claimed \$4,000 in stock, &c.

—Merryday & Paine, of Jacksonville, Fla., who have just received the Steinway agency for the State, open new warerooms to-day in the new Post-office block in Jacksonville. The floors are 30 x 100 and are handsomely decorated.

—Of what possible good can a dumb piano be to a pianist unless it has the piano keyboard? Calisthenics and gymnastics of the fingers, hands and wrists can never instruct or teach a pupil how to finger or play a Bach fugue. One must have the keyboard in order to go over the same exercises that are played upon the piano proper, and if they are not constantly repeated a technician can do no good.

—The trade is very much interested in the Harmonic upright

of Behr Brothers & Co. The features of the new invention are novel and produce novel effects, which surprise especially those dealers that have made piano construction a study.

—In reply to an inquiry, we will state that the Root & Sons' Music Company is located at Nos. 200 to 206 Wabash avenue, Chicago, and E. T. Root & Sons, altogether a different concern, is located in the same city, at No. 236 State street.

—Wm. Knabe & Co., piano manufacturers, Baltimore, have just opened a branch house of their own at No. 817 Market space, Pennsylvania avenue, Washington, D. C. As the Washington branch is under the direct control of the house itself, purchasers enjoy the same advantages that are offered at the Baltimore and New York warerooms.

—Hazelton Brothers sold fourteen pianos at retail during the two weeks ending last Saturday. This is a large business, especially as there is no "blow" about the statement. We figured up these sales from the salesbook of the firm ourselves, and that it about the only basis on which such statements should be published. These tremendous figures which are frequently mentioned in connection with the piano and organ business have lost all their charm, and we have determined, as we said a month ago, to give them as little opportunity to get into the columns of THE MUSICAL COURIER as possible. To sell fourteen first-class, high-priced pianos at retail in two weeks is a very large retail trade.

—C. C. Colby, of the *American Art (?) Journal*, is in the regular employ of Messrs. Christie & Son. Mr. Christie, Sr., has no objection to the publication of this item, as he believes that Mr. Colby has determined to sever his connection with that paper. We beg leave to tell Mr. Christie that he is laboring under a misapprehension. Mr. Colby was around in the trade only a few days ago soliciting work in the interest of the *American Art (?) Journal*. While we, of course, cannot under any circumstances assume to dictate to Mr. Colby or any other person on earth what he should do, we must at the same time again inform our advertisers, that when they give Mr. Colby any information in reference to their business, they are informing a salesman, employed by a firm of piano manufacturers, of matters and things he should necessarily not be cognizant of.

The "Behning" West and East.

MR. HENRY BEHNING, Jr., is in Detroit, Toledo and Cleveland this week. The sales he has made up to date, which we have seen entered in the books of the firm, have been more extensive than was anticipated. We have also seen a written order for nine pianos. They are to be shipped to J. Moxter & Co., St. Louis. Another order which was also shown to us was from G. W. Strobe & Co., Kansas City, for

twenty-two pianos. Messrs. Strobe & Co. have contracted for 150 pianos from March 17, 1885, to March 1, 1886.

In the East, Mr. Reinhard Kochman has been attending to the Behning piano. He returned last week from a tour that extended as far as Bangor, Me. The Bangor *Daily Whig* says: "H. W. Chase has placed a Behning upright piano in the Windsor Hotel and ordered another for the Green Mountain House, Bar Harbor, Me." Mr. Kochman was also in Portland and Lewiston, Me., and in Boston and Springfield, Mass. In the latter city Whiting & Taylor have been selected as the Behning agents. All this shows that Behning & Son are determined not to wait for trade, but to go out and make it.

The Stencilled "Schubert" Piano.

23 UNION SQUARE,
NEW YORK, March 26, 1885.

Editors Musical Courier:

You will oblige us by informing your readers that we neither manufacture nor sell a

SCHUBERT PIANO,

and that we do not know anything about the instruments which are in the market with the above name.

We sell musical publications only.

Yours, truly,

EDWARD SCHUBERTH & CO.

THE Schubert piano is a very cheap stencil piano, that costs in the neighborhood of \$125. Who the manufacturer of the instrument is has escaped our memory. There is another cheap stencil piano hawked about called the "Windsor," of about the same quality.

Dealers would do well to preserve this statement and show it to their retail customers.—EDITORS MUSICAL COURIER.

Auction and Installments.

AUCTIONEER B. B. FULLER, of No. 171 Lisbon street, Boston, sold a lot of second-hand pianos and organs last week, belonging to F. Newell and E. Lane, the terms of the sale having been \$10 to \$25 down and balance on installments, payable within a year. Among the instruments were old Mason & Hamlin organs. One of the numbers was 18,189. The running number is now between 155,000 and 160,000. That old organ brought \$28. Someone paid a pretty steep price for a Boston Organ Company organ. It had only one set of reeds and brought \$29. Some of the old Mason & Hamlin organs brought \$75, \$80 and \$89. A Vose & Son new upright—No. 16,897—brought \$200, and a Vose & Son square, 7½ octaves—No. 9,155—with carved legs, \$124. A new McPhail upright brought \$265; the number was 12,459, and an old Browne & Co. (Boston) grand piano went for \$15.

Pianos and organs on sale at auction, and on installment payments at that, is quite a novelty.

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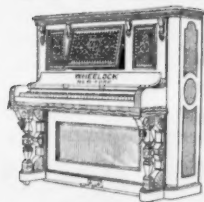
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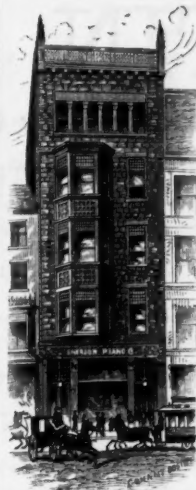
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From the Cincinnati Times-Star, Jan. 16, 1883.

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From the St. Louis Globe-Democrat.

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From the Chicago Times.

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From the Boston Herald.

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From the St. Louis Spectator.

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From the Musical Courier, New York.

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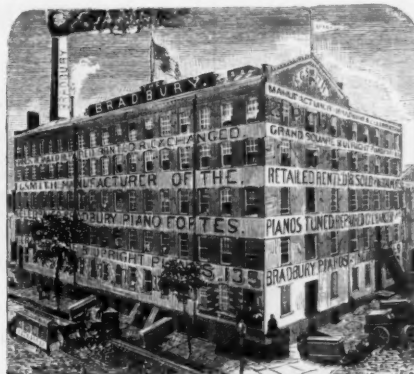
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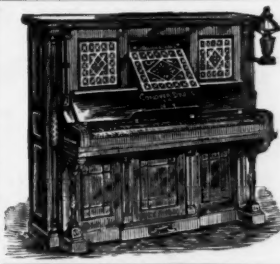
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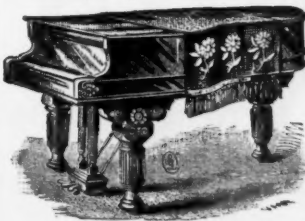
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